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Opera and the Art of Singing.*

BY CARL GLOGGNER-CASTELLI.

If we follow the several phases of development, through which the Opera has gradually moulded itself into the Musical Drama of our time, our interest will be at once directed to the Art of Singing as the chief factor of the whole kind.

The several epochs of the style of singing go hand in hand with those of the Opera. A school of singing (method) forms itself as the necessary result of a musical style, which, coming forward independently, and for some time controlling the direction of the public taste, sets peculiar conditions to the performing artists, and requires a study with special reference to its peculiarities.

Hence Opera and style of singing are so inseparable in their development, the one conditioning the other, that in the history of the Opera we can also follow that of Singing.

The distinctive national ways of feeling determine the ground color of musical works of art. Our mode of feeling and expression takes its form from the influence exerted upon us by the spiritual life of the people in the midst of which we grow up, or to whose peculiarities we are most drawn through character and inclination. Only to independent, individual creative faculty is it possible to call into life a series of Art works, whose influence is powerful enough to bring about a revolution in taste. That such an influence is not confined to talent of the most pure ideal direction, we see everywhere in the history of Opera. Even composers, whom we cannot count among those commonly called "classical," have for long periods exercised an important influence on the direction of public taste. The element of novelty and of surprise, the power of sensual charm, has lifted their works into notice; and the prevailing mediocrity, the want of fresh productive talents, has made them indispensable to our stage repertoires for years. This circumstance alone passes with many for the trial (as it were) by fire, if not, in certain cases, even for the stamp of classicality.

"This opera is really good; it has already kept its place so many years upon the repertoire," we often hear it said. This properly is no proof of its goodness; it only shows how destitute a great part of the public is of any sort of judgment in matters of Art, since it will not open its eyes to the shallowness of these mere manufactured articles, after they have been performed for years. But great and lasting as the influence may be of talents, often in themselves significant, but moving in eccentric paths, still for the history of Art they have merely the value of every ephemeral manifestation, that of a mistaken direction, jacking the propagating element, the intrinsic necessity, which alone can give the basis for a wider development.

Of the three main tendencies in Opera, pre-

sented by the style of different nations, the French have exerted the most local influence; the German, the latest, but artistically the most widely operative; the Italian, the earliest and the most long-lived. While with the French composers the fundamental feature of their style is found in the tone of the popular ballad, in the songs of the troubadours, the German tone-poet, like a genuine son of his people, draws something original and individual out of the depths of a rich spiritual life. The style most influenced by the beauty of the given material is that of the Italian Opera. So rich is this material, so pliable the organ of the natives of that land of paradise, that Art has only to continue what Nature has already begun; the voice, endowed with the highest euphony and flexibility, reaches a degree of technical culture seldom found in other races.

Thus we have seen the Italian Opera and its style of singing, down to the second decade of our century, control the taste of the whole European public. All the great singers who had come before the world till then, were mostly formed in that school, whose fatherland can truly be called the cradle of song. Neither the French masters of the latter part of the 18th century, nor the reformer Gluck, were able essentially to lessen the taste of the great public for the Italian Opera and its artistic interpreters. Even Mozart, whose "Magic Flute" rears itself like a sublime monument of German Art out of the midst of a fermenting mass of heterogeneous tastes, could not overcome the sensuous intoxication which held the whole theatre-going public captive. Far beyond its own time stretches the dominion of the Italians; nay, a new period of splendor was developed for their Opera when Rossini came upon the stage.

A later German master, Carl Maria von Weber, was the first to succeed in breaking a path, at least in Germany. His popular music, and particularly the success of "Der Freyschütz," (first performed in 1821), penetrating into all classes of the people, contributed essentially to place the German Opera in the foreground and establish a new current. Then men began to give room to the thought, how much nearer the native Art stands to the spiritual life of the German people, than all the sensuous charm of the foreign virtuoso opera. But, though the feeling for the simple and the true forms such a leading trait in the character of the German people, still the great public was too much accustomed to the splendor of Italian Opera, and too much carried away by pomp and externality, for any decided revolution to be looked for then. The epoch, which was destined to crowd out the empire of the Italians, surpassed in brilliancy of execution and of scenic display all that the Italians ever had produced. The triumpher of this epoch is Meyerbeer; the man who had conceived the bold idea of combining the style of the French Grand Opera with that of the Italian,—of making the one in a certain manner the foundation for the other.

Meyerbeer had studied at the same time with Weber (1810-11) under the Abbé Vogler. Widely as their paths diverged, and different as their efforts subsequently were, yet they have reached a common result, in so far as it was vouchsafed to both of them to lead the taste of the theatre-going public into new paths. The startling, almost stunning effect produced by Meyerbeer's "Robert the Devil" marks the tendencies of that composer, just as clearly as the far-reaching influence of Weber on the development of German Opera gives the true measure for the appreciation of the artistic individuality of the latter.

After Meyerbeer had brought out "Jephtha" and "The Two Caliphs" without much success, in Germany, he turned, at the suggestion of Salieri, to Italy. "Romilda e Costanza," "Margherita d'Anjou," "Emma di Resburgo," and "Il Crociato in Egitto" are the fruits of his sojourn beyond the Alps. With the last named opera he succeeded in establishing a reputation for himself, not only in Italy, but also in Paris and in Germany. So he returned, in the year 1825, to his Fatherland, where there was at last a hope of seeing from his talent works of a German tone and spirit. But how far Meyerbeer still was from fulfilling the hopes entertained of him in Germany, he showed in the year 1831, when he entered the lists with his "Robert le Diable."

As with a stroke of magic came the effect of this ensnaring opera, so perfectly new in style, with its unwonted brilliancy of instrumentation, and all its pomp of decoration and machinery. Rossini's star began to pale; and when Duprez, the famous tenor, came back from Italy and, in a grandiose, till then unheard-of manner, departing from the traditional style of singing, made his rôles so effective, Meyerbeer had fully conquered; the Italian Opera and its method of singing was from that moment thrown into the shade. Rossini quitted the arena and went immediately back to Bologna. From that time he composed no more operas.

We still hear, from many sides, how prejudiced the public mind is, in regard to Rossini's retirement and perseverance in the resolution to write no more operas, with the mistaken notion that he felt that his creative faculty had become exhausted, that the spring from which so much that was beautiful had flowed, was dried up. And yet this man only a few years before had written his finest work, the "Tell," so wholly different from his earlier operas, so fresh in invention, and all the purer in style that it seemed quickened by the breath of the German muse; so that the appearance of this work might well be regarded as a turning point in Rossini's creative activity. That he should have "written himself out" with the completion of this opera, can hardly be supposed else in a work of its great compass; traces of such a diminution of the inventive gift would certainly have shown themselves. But here we seek for such in vain, and even the later composition, the *Stabat Mater*, betrays no symptom of

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exhaustion. Rossini's withdrawal had a wholly different reason: He, who for nearly twenty years had reigned over the whole world of opera, saw clearly enough how great was the attractive power of the new talent now in the ascendant, how a new epoch was preparing, against which he could not make head, and he wished to retire while at the zenith of his fame. Doubtless Rossini might have kept on writing works still worthy of his name, and had he been a German artist, as he was an Italian composer, he would have been still faithful to his banner, and have held it up, though thousands turned away from him to do homage to the new colors. The German self-denial, the impulse to create for the sake of creating, is what the Italian Rossini did not possess. To turn aside into the paths of Meyerbeer, to compete with him for the favor of the crowd, would have been a sin against his own artistic independence; to go on in the way already chosen, to see his old fame obscured, and his new works rewarded with a *succès d'estime*, to experience a slow dying out of his splendor,—that Rossini would not, could not, simply because—he was Rossini.

[To be Continued.]

A History of Opera.

BY C. SCHULZE.

[Continued from page 2.]

In Germany, the introduction of opera was greatly facilitated by the love for art and magnificence characterizing the Emperor Leopold, the Electors of Bavaria and Saxony, as well as other reigning princes, who frequently used to get up brilliant dramatic performances at their respective courts. The first German *Singspiel*, or play interspersed with songs, was Rinuccini's *Daphne*, translated by Martin Opitz in 1630, that is to say, in the midst of the turmoil of the Thirty Years' War, which might have been supposed to scare away anything in the shape of art. The piece was produced with the music of the *Capellmeister*, Heinrich Schütz, at the marriage of Sophie, sister of the Elector Johann Georg I., with the Landgraf of Hesse, Georg II.

Among the oldest musical pieces really German, the first place is held by the religious sylvan poem, *Scelewig*, composed by the famous organist, Joh. Gottl. Stade, at Nuremberg, in the year 1644, for three treble voices, two alto voices, and one bass voice, and scored for three violins, three flutes, three reed pipes, a big horn, and a theorbo (bass lute), as a foundation for the whole. A peculiar trait of this German work was the characterization of the personages by the vocal parts assigned them, and the intentional employment of the German rounded form of the song, which moreover was enlarged into the air and the concerted piece.

German was not, however, retained in the service of opera, Italian singers of both sexes being yet employed. It was not until after 1678, when the first German theatre was erected in Hamburg, that our mother tongue succeeded to its rights upon the operatic stage. We find mentioned as the first musical piece at this theatre: *Der geschaffene, gefallene, und aufgerichtete Mensch* (*The Creation, Fall, and Regeneration of Man*), words by Richter, and music arranged by Theile, a pupil of Heinrich Schütz. The book, like those of the operas represented up to the year 1690, was treated, it is true, as regards its purport and language, exactly like the coarse Shrovetide pieces, and the music composed, solely by amateurs, was doubtless appropriate.

In Spain, it was the custom, even during the earliest years of Philip II.'s reign, to sing duets and trios in comedies, but it was not till the nuptials of Carlos II. with Maria von Neuburg that the first opera, Lully's *Armide*, was brought out. Italian music, however, was preferred, and soon afterwards, singers and composers were sent for from Naples and Milan.

In Russia it was, of course, not until a late period that opera took firm root. The Empress Elizabeth built the first Russian operahouse in Moscow. At her coronation, in 1762, Hasse's *Clemenza di Tito* was performed in this theatre with all imaginable splendor. Metastasio's three poems, *Alexander in India*, *Semiramis* and *Olympias*, with music by Manfredius, enjoyed the same honor.

The first Russian opera mentioned is *Cephalus and Procris*, words by Sumarokov, music by Araja, only Russian singers and players taking part in the performance. But in this case, also, the Italians retained the prize. Catharine II. gave a large salary to the celebrated Galuppi, whom she sent for from Venice, and his music to Metastasio's *Dido* achieved an immense success.

We have seen how Italian music and Italian poetry subjected all the countries of Europe beneath their sway. But the greater the sphere of their dominion became, the more depraved grew the taste displayed by them. The books became worse and worse, being a confused mixture of historical and mythological, real and allegorical, sacred and profane, subjects, while the language was stilted and high-sounding, sentimental, full of empty phrases, and purportless. The poetic art was no longer the royal sister of music; it was degraded into a Cinderella. Though, about 1650, Ciecoginini combined the serious with the comic, the elevated with the low and common, and poetry with the loosest prose, he was considered a reformer of the drama and a model for imitation.

It must not, however, be supposed that the progress which I have mentioned as taking place in composition, melody, harmony, and instrumentation, found favor with all the musicians of the period, and excited them to follow in the same path. The case was then exactly what it is now. The progress made was itself, too, insignificant. Not a single composer, till shortly after 1650, advanced true musical expression. The contrapuntal-periwig style continued to flourish bravely. Fugue and canon still attempted to carry on their soul-murdering game: musical riddles and eye-music could not satisfy the thirsty feelings, and the narrow-minded system of harmonics did not budge from its own ground. The melody suffered seriously from being overloaded with ornamental shakes, slurred notes, tremolos, interrupted cadences, and *Rückungen*; noisy instrumentation became more and more a perfect curse on the land. Dances, good scenery, and artistic machinery, such were the birdlime with which it was attempted to catch the public. We are indebted to French opera for the first improvement in this respect. The success obtained by the performances of the Italian singers whom Mazarin had invited to Paris, excited in a high degree the emulation of French authors and musicians. In 1659, the Abbé Perin wrote a pastoral, for which Cambert, organist at the Church of St. Honoré, composed the music. They did the same in 1661. Both pieces appear, however, to have excited only a passing interest. Perin, to whom, as I have already mentioned, was granted the privilege of erecting permanent theatres in Paris, and other towns of France, was more fortunate with his melodrama of *Pomone*, which, with Cambert's music, entranced the Parisians for eight successive months, and brought the author in the respectable sum of 30,000 francs. The privilege conceded to Perin was, however, obtained the following year, 1672, by Lully, who founded French opera, and thus represents a step in the development of opera generally, preparing most creditably the path for the ideas of a great master who came after him, and who understood better than all other musicians to turn his ringing thoughts into ringing coin.

Lully began his career at Paris as a scullion, and died a royal chapelmaster, leaving behind him property to the amount of 630,000 livres. He was born in 1693, at Florence, and went to Paris when he was a boy of twelve. His opera of *Cadmus*, for which Quinault wrote the book, was produced in 1673 as the first lyrical tragedy of the French theatre. In that same year he obtained the theatre in the Palais Royal. A Royal order forbade at the same time more than two singers and six

violins to be employed in any other Parisian theatre.

The new theatre opened with Lully's *Alceste*, the words of which were written by Quinault. This was followed in 1675, by *Theseus*; in 1676, by *Atys*; and, in 1677, by *Isis*. As Lully ascribed the small success of these operas to Quinault, he allied himself with Corneille, who wrote for him *Psyche* in 1678, and *Bellerophon* in 1679. In every subsequent year, however, we again find Lully in faithful alliance with Quinault. The last opera, namely, *Armide*, was produced in 1686. It pleased, however, neither the public nor the Court. Under these circumstances, Lully had it performed for himself alone, the only other such instance, only with a contrary motive, being one that occurred not long since in Munich. The plan succeeded, for it caused King Louis to think there must be something in the opera after all. He ordered it to be revived, and the Court and public went into ecstasies of delight. Even after Lully's death, which took place in 1687, his operas were the favorites of the French, and continued to be so for more than half a century.

His music, it is true, enjoyed a higher reputation than its value deserved; Lully's recitatives are not so pleasing and characteristic as those in the works of many of his predecessors. The choruses were generally treated in one uniform manner, although more carefully than before; his airs were really nothing more than *chansons*, and this is why they soon spread about as street ballads.—But airs, chorus, and ballet were skilfully dovetailed into one another. It was Lully who developed the heroic and historical ballet, as it is called, and composed the music for it. His scoring, too, is clever. His instrumental basis for the orchestra, especially in the choruses, is the stringed quartet. His overtures for stringed instruments used for a long time to be played, even in Italy, before every opera, until they were displaced by Scarlatti's. They consisted mostly of two movements in the same key, one of which moves homophonously in the Largo, and the other figured in the Vivace. Besides furnishing the music to Molière's *Princesse d'Elide* and *L'Amour Médecin*, Lully composed nineteen operas. His greatest merit was the fact of his constantly endeavoring to obtain good poems, which Quinault, who was very talented, wrote for him. *Armide* and *Atys* are, in their way, masterpieces of poetical expression. Quinault's have been used down to the most recent times, though the recitative is brought rather too prominently forward in them. The whole stock in trade of mythological wonders was flung overboard; the public wanted to see reasonable beings speak and act. The great characters of Greek and Roman history became henceforth the supports of opera. The acts were reduced from five to three; the wearisome prologues were lopped away; the recitatives were curtailed; the airs and duets were removed to the end of the scenes; and the choruses previously introduced at the end of every act abolished. The scenery and changes of scene became much more simple. Apostolo Zeno, too, of Candia (born 1750), the founder of magnanimous opera, contributed as much as Quinault to the improvement of operatic text books. His characters were elevated, though their expression of passion appears frequently somewhat flat; the action was always based upon sufficient motives, though rather involved, and in many scenes too long, so as to render the music fatiguing. But still higher than Zeno stood Metastasio (died 1782), whose soft, harmonious language seemed expressly created for composition, to which it excited even Mozart. As we are aware, the book of *Titus* is by Metastasio. He employed in a skilful manner long and short lines, different metres, and even rhyme; he introduced, with equal skill, the lyric into the dramatic style, and strove to attain truthfulness of character, a greater rapidity in the events, and animation in the scenery. We must, it is true, sometimes overlook the fantastical nature of his mode of expression, the frequent and cloying recurrence of amorous toying, and the invariable sameness of the dramatic complications and crises.

(To be Continued.)

Dr. Ferdinand Hiller.

[From the London "Times."]

The temporary sojourn among us of Dr. Ferdinand Hiller, one of the most distinguished representatives of the musical art, and Spohr's successor as the honored "Alte Meister" of Germany, is conferring upon some of our public performances just now a special interest. The junior of Mendelssohn by about three years, Hiller was one of the most intimate of the few very intimate friends of that great musician, and ranked high in his esteem among the companions who strove heartily with him towards a common end. A reference to Mendelssohn's published letters will suffice to acquaint all previously unaware of the fact upon what terms Hiller was with their illustrious author, and what Mendelssohn himself thought of Hiller. But even this honorable testimony is not required on behalf of one who has labored so assiduously and effected so much for art in various ways. There are few branches of musical composition which Dr. Hiller has not, from time to time, successfully essayed. Oratorio, opera, and orchestral Symphony have come to him with like facility; while his numerous additions to the repertory of the pianoforte, upon which he is still one of the most masterly of living executants, have contributed no little towards the preservation of the "universal instrument" as a medium for upholding and strengthening a taste for that genuine art which meets with such formidable antagonists in those who look upon self-display as the beginning, the middle, and the end. Against the egotism of pure "virtuosity," Dr. Hiller, although from the earliest himself a virtuoso of exceptional acquirements, has argued with unbending severity, and thereby earned among lovers of music for its own sake a high and durable reputation. Further than this he is one of the most deeply-read and accomplished critics of our day, and by the exercise of his literary pen has done scarcely less for the cause of healthy art than by the example of his musical productions. Dr. Hiller, in short, deserves the hearty recognition which is everywhere the admitted prerogative of honest and earnest labor; and he comes so rarely among us, we are glad to find that his present visit has not been past by unheeded in certain influential quarters. The familiar friend and in some respects the rival of Mendelssohn is no ordinary man. Such was Hiller; and that he is now something more has been satisfactorily proved since his recent arrival in England.

At the third Oratorio Concert the first piece in the programme, and indeed its most important feature, was Dr. Hiller's *Nala and Damayanti*, written expressly for the Birmingham Festival of 1870, and produced with entire success. In St. James's Hall the other night, as in the Birmingham Town Hall last September, Dr. Hiller directed the performance. We need not again describe the cantata. It will be remembered, by all who take an interest in the matter, that the poem is founded upon an episode in the ancient Hindu epic, the *Mahabharata*, and that it turns upon the loves of Prince Nala of Nishadha and Princess Damayanti, daughter of King Bhima, who, enamored of each other by hearsay, although they have never met, are, with certain supernatural aids, ultimately brought together and duly wedded. Such a subject would have possessed little interest at the present time were it not on account of the fanciful and richly-colored music which Dr. Hiller has invented for it, and by means of which he has, if we may employ the phrase, galvanized a corpse. No one cares for Nala; no one cares for Damayanti—in spite of the renown of her beauty; least of all does any one care for King Bhima. But every one with an ear attuned to harmony must care for Dr. Hiller's music—and particularly for that part of it which illustrates the opening scene of the cantata (in the Gardens of King Bhima). The execution, on the whole, was even better, perhaps, than at Birmingham; and for this the utmost credit is due to Mr. Barnby, who, although he had prepared the work for public performance, resigned his conductor's stick, with excellent taste, to Dr. Hiller on the occasion. The principal singers were Miss Edith Wynne, Mr. Cummings, and Mr. Santley (the same as at Birmingham), against not one of whom could a single objection be raised; the orchestra, with Mr. Carrodus, our admirable English violinist, as leading violin, was all that could be wished; and the choral portions, with an exception here and there, were given in such a manner as must have satisfied Dr. Hiller himself, difficult to satisfy as he notoriously is. Under any circumstances he could hardly have been otherwise than pleased with the very cordial reception he experienced at the hands of Mr. Barnby's audience.

At Saturday's Crystal Palace Concert, a still more important share of the programme was awarded to Dr. Hiller, who not only conducted the performance of his grand orchestral Symphony in E—"Es muss

doch Frühling werden" ("It must soon be spring"), but played the pianoforte part of Mozart's concerto in D, as well as two solo pieces composed by himself. The Symphony has been more than once described. It was originally introduced, six years ago, at the concerts of the unhappily defunct Musical Society of London and was also played at the Crystal Palace under Mr. Manns about this time twelvemonth. Ambitious in design, large in proportions, and, for the most part, thoroughly original in the method of its development, one or two hearings are scarcely enough for amateurs, however attentive and intelligent, to grasp the purport of the whole, as a whole. Each new performance, however, helps to disclose fresh beauties, and establishes more and more clearly the fact that while Dr. Hiller, in the composition and working out of this really noble Symphony, has been to a certain degree influenced by his famous contemporaries, Mendelssohn and Schumann, he is a vigorous thinker on his own account, and had Mendelssohn and Schumann lived, might in some measure have also influenced them, Schumann (who was very impressionable) in particular. But Mendelssohn died in 1847; Schumann in 1854—somewhere about the period at which the Symphony in E was composed; and thus Dr. Hiller, whose talent, enormously developed since the death of Mendelssohn, had, when Schumann obtained possession of the musical mind of Germany, undergone a fresh metamorphosis, was not allowed a chance of taking his revenge. It matters little, however, to the Symphony. "Es muss doch Frühling werden," to which, by the way, we see no reason for attaching a political significance, is a splendid composition; and it was agreeable to find it thoroughly appreciated by the Crystal Palace audience, who applauded every movement, and called back the composer with enthusiasm at the end. Better played, we say it advisedly, the Symphony could not by any possibility have been. One word must describe Dr. Hiller's performance of Mozart's concerto in D (the so-called "Coronation Concerto"); and that word is "perfection." It was really as if Mozart himself was playing his own concerto. All of Hiller consisted of an elaborate "cadenza" in the first movement, improvised in masterly style, and a shorter one in the *finale*, so completely in keeping with the text that any one might have believed it to be Mozart's. We have seldom heard the work of a great master given with more utter self-abnegation or more religious devotion to the author.

Of the pianoforte solos introduced by Dr. Hiller (one of his pianoforte "Studies," and a little caprice, "Zur Guittare") we need only say that they were played with exquisite delicacy and taste.]

The History of Music.

SEVENTEENTH LECTURE BY MR. J. K. PAINE.

(Reported for the Boston Journal.)

The seventeenth and last but one of Mr. J. K. Paine's lectures on Music was delivered at Wesleyan Hall on Saturday, the particular division of the subject treated upon being Music since Beethoven, with critical sketches of Schubert, Mendelssohn, Schumann and other modern masters.

The lecturer said that through the controlling power of Beethoven's genius the various forms of concert and chamber music have remained the central point of all subsequent development as represented by the younger masters, Schubert, Mendelssohn, Schumann, Chopin and others. The works of the older masters, Haydn, Mozart, and particularly Sebastian Bach, whose compositions have become thoroughly known even to musicians only during the last forty years, have had a full share in forming the musical life of the present age; but Beethoven is the presiding genius of the century, and the grand forms he perfected remain the ideal types, inasmuch as the free, thematic structure of the Sonata and Symphony was made the vehicle of his conceptions. He elevated the forms to match his grand personality, and no successor has yet appeared to carry the dimensions of the art beyond the limits he set. Schubert, Mendelssohn, Schumann and others have developed music in single, separate points, but no one of them has enlarged the collective form as represented by Beethoven's symphonies or Handel's oratorios. Beethoven's only pupil, except the Grand Duke Rudolph, was Ferdinand Ries; but this excellent musician and pianist was not endowed with genius to follow in the footsteps of his master. This was vouchsafed to the wonderfully gifted Franz Schubert, who was born at Vienna, Jan. 31, 1797, and died in 1828.

Mr. Paine gave an interesting sketch of Schubert's life and music. After bestowing praise upon his instrumental compositions, and especially upon his Seventh Symphony in C, which Schumann drew out

of its obscurity, he remarked that it was as a song writer, however, that Schubert stands forth as an original master. He is the creator of the modern German song, and this was the sphere of his best activity and significance as an artist. His productiveness in this branch was something marvelous. Three hundred and sixty of his songs have been published and nearly as many still exist in manuscript, making over six hundred in all. The first successor of Schubert as a song composer, was Carl Loewe, who was born near Halle in 1786. This master enjoys a high reputation in Germany.

Already in Spohr, Von Weber and Loewe, we witness a change in the musical leadership from South to North Germany, but the lifeless period in German music that set in with the era of Rossini and Bellini, did not come to an end until the appearance of Mendelssohn. Under his guidance and example a new school of German music was founded. The names of Schumann, Chopin, Gade, Hiller, Hauptmann and others well represent a bright epoch in the further development of modern music. The lecturer gave an account of Felix Mendelssohn Bartholdy, who was born in Hamburg in 1809, and died in 1847, paying a high tribute both to his works and to his high and noble devotion to his art. Mendelssohn's genius was exercised in almost every form of musical composition, except the opera, from the *Lied* to the oratorio and Symphony, and the easy mastery he exhibited on every side renders him comparable to the universal Mozart, with this difference, that Mendelssohn remained strictly faithful to the national and individual type, while Mozart transformed the different European types into harmonious unity; although Mendelssohn did a great work as the collective result of his activity, it cannot be said that he opened any new paths of development, or enlarged any of the important forms of music. His oratorios, "St. Paul" and "Elijah," are the greatest works in this department that have appeared since Handel's day.

A sketch was next given of Robert Schumann, who was born June 8, 1810, and died in 1856. His services as a critic and as a composer, were in turn dwelt upon somewhat elaborately. Mr. Paine awarding him a high place in both connections. The closing days of this master were rendered unhappy by mental disorder, and he died in an insane asylum. Like Beethoven, Mendelssohn and others, he made the piano the starting point of his music. All the productions of the first ten years of his artistic life are piano compositions. Then followed a year of songs (1840), and then a year of Symphonies and other orchestral music (1841). The next year was devoted principally to quartets and other chamber music, and in the following years appeared his great vocal works among all kinds of compositions. Bach, Beethoven and Schumann are the most German of German composers. It is doubtful whether Schumann's music will ever be liked in Italy and France, where Mozart and Mendelssohn find a place, and even the English who are allied by race with the Germans have not fully accepted Schumann's or Sebastian Bach's music. Schumann, like Mendelssohn, was an earnest student of Bach's music. In his songs he shows a progress beyond Schubert and Mendelssohn, in giving powerful and characteristic expressions to the text. Of all composers since Beethoven he is the least of a mannerist. Among the talented artists who were identified prominently with Mendelssohn and Schumann were Niels W. Gade, Stern-dale Bennett, Ferdinand Hiller, Julius Rietz, Carl Reinecke and Glinka. In closing, Mr. Paine remarked that there were two remarkable artists who also demanded attention: Chopin and Robert Franz; but the limits of the lecture prevented any extended account of them.

At the conclusion of his lecture Mr. Paine performed upon the pianoforte, with fine skill and taste, two compositions by Schumann—a piece from his "Wood music" (Op. 82), and a *nocturne* in F major (Op. 21).

EIGHTEENTH LECTURE.

Mr. J. K. Paine delivered the eighteenth and last of his series of University lectures, on the History of Music, at Wesleyan Hall, Saturday noon, taking for his especial theme "The New German Music."

He said the lamented deaths of Mendelssohn and Schumann arrested at its full career the onward course of the traditional art of music. Had these leaders of the musical world lived to the present hour in the active practice of their art, the relative prominence of later musicians, like Wagner and Liszt, would doubtless have been modified by their living influence and example. No one can doubt that Mendelssohn would have exerted all his power and influence in a different direction. Before his death the various public attempts made by Berlioz and Wagner failed to strike any root. Robert Schumann

wrote in his private journal on the 5th of August, 1847, concerning the new opera of "Tannhäuser": "It is an opera which cannot be so easily described in a few words; it is certain that it possesses a touch of genius. If Wagner were as melodious a musician as he is an intellectual one, he would be the man of the time." This precisely describes the present opinion of a large class of people in regard to the musical abilities of Wagner. The premonitory symptoms of the violent revolution in the musical world, which was fairly inaugurated soon after the political revolution of 1848, were witnessed in the acts of Hector Berlioz, a Frenchman by birth and education. This remarkable character was born in a small town near Grenoble in 1803, and died in Paris in 1869. Berlioz was not content that music should suggest or characterize in a general way a poetic idea, or intellectual thought, but strove to make it take the place of words even in points of detail. He would make music secondary or subordinate to mental conceptions. As pure instrumental music is solely the language of the emotions, he would fain make it intellectual by means of a programme of the poetic contents. Berlioz was a brilliant musical journalist, and for many years was connected in this capacity with the *Journal des Debats*. His valuable work on modern orchestration is distinguished by a vast amount of technical knowledge and poetic talent.

Richard Wagner, the leading figure of the group, was born in Leipzig in 1812. His early youth was spent under different artistic impressions, but at the age of fifteen his attention was turned to music, and at the age of nineteen he began his life as a practical musical director. After some years passed in connection with different theatres in Germany, he went to Paris, where he was unsuccessful. In 1842 he returned to Germany, and his "Rienzi" was brought out for the first time at Dresden. It met with distinguished success, and the author found himself suddenly the favorite of the Dresden public. The music did not break away from the traditional style, and this fact, together with the pomp and display of the stage spectacle, an element which Wagner had borrowed from the French opera, insured the favorable reception of his work. This was speedily followed by his "Flying Dutchman" and the "Tannhäuser," but neither of these operas was well received by the public. He had departed too far from the path marked out by his predecessors. As a fierce radical in politics as well as in religion and music, Wagner became, of course, a very active participant in the revolution of 1848, and in consequence of the failure of that movement, he was compelled to flee from the country. In his exile he published those writings which were destined to cause a greater commotion in the musical world even than his music. Meanwhile, Liszt published an able analysis and eulogy of Wagner's "Tannhäuser" and "Lohengrin," and brought those works out with brilliant success at Weimar. It was not long after this that Wagner's name and music became universally known, either to be honored and loved, respected and admired by a friendly class, questioned by a more wary and critical class, or despised and execrated by still another class of the inharmonious sons of music. Wagner's personal history since this time is well known. The great aim of Wagner's theories is an entire revolution in art, society, politics, and religion. The general features of this scheme are announced in his first pamphlet—"Art and Revolution." The theory is developed as a whole in the following pamphlet, "The Future Work of Art," and its especial discussion and application to poetry and music form the subject of the third pamphlet, "The Opera and Drama." He says that modern life is founded on hypocrisy; that the industry of modern nations is perverted or degenerate, and draws a parallel between the artistic life of the Greeks and ours, unfavorably to the latter. He holds that the development of genuine art is incompatible with Christian knowledge or consciousness, and also that man is his own god and stands above nature, corresponding, in his inward and outward life as an emotional and reasoning, as well as an impressionable creature, to that grand and complete art which is the result of all the separate branches or modes of art. His object, in a word, is to reunite the various branches of art as they were united in ancient Greece, but on a higher plane. In his last pamphlet, Wagner proceeds to the special application of these principles. He reviews the opera and drama of the past with sharp, unsparing criticism. Poetry and music must be equally and happily wedded in order to constitute the ideal work of art. It is contended that there is no true opera or true drama, and Wagner would abolish the literary drama as well as the opera, substituting for them a work of art addressed to the senses and feelings alone. He denounces what is usually termed

melody, that is, the traditional form of the air. This must be done away with, and the *infinite melody*, hinted at in Beethoven's last works, must be introduced. The only genuine melody, he declares, is that which arises from the heartfelt delivery of the language—melody that does not attract any attention on its own account, except as the sensuous expression of a sentiment which is clearly manifest in the language. Wagner did not apply these principles to full practice at the outset. He was too shrewd for this. In his "Flying Dutchman" he approaches this aim from a safe distance. In "Tannhäuser" he goes further, but still retains the air, concerted pieces, and other traditional forms. "Lohengrin" comes nearer to the ultimate goal of his desires, since he selects for the first time a mythical subject, it being his creed that the myth is the beginning and end of all true poetry. "Tristan and Isolde" marks the nearest attainment of his ideal. "Rheingold" and "Die Walküre" are operas founded on the Nibelungen myths. His only comic opera, "The Master-Singer of Nuremberg," brings to light many pleasant reminiscences of the venerable traditions of old-fashioned art.

Having drawn a sketch of Wagner's views and works, the lecturer passed to a consideration of the counter-views which have become universally current among reflective minds. Wagner's denunciation of modern life, and the declaration that our present religion, society and politics must be completely revolutionized before the future work of art can be appreciated, is so far from any possibility of realization, that we may dismiss it as the vagary of a wild dreamer. His scheme of uniting all the fine arts in order to form a grand comprehensive art, such as the Greeks are said to have had, looks promising enough at first, but reflection does not lend wings to our faith. There is, in fact, nothing eminently new or original in the idea. Music, poetry and dancing have long appeared conjointly in the drama in some form, accompanied as far as can be considered practicable by other fine arts. Even the Greeks did not combine the arts equally, and perhaps the nearest approach to a grand *ensemble* of the arts was afforded by mediæval religious performances, like the dramatic representations of the Passion of Christ. This sprang from the very soul of Christianity itself, a religion incapable of future art, according to Wagner. Every one of the arts has its particular province, in which, as soon as it reaches its highest attainment, it excludes the others. A concession robs each art of its highest prerogative. To banish the air from the opera is unjustifiable, because its æsthetic influence is too great. On the same grounds the chorus and concerted movements are fully justifiable, even if they arrest for a moment the further action of the drama. The ground taken by Wagner that the genuine source of the ideal drama is the myth, will not stand the test of criticism. No one will doubt that Wagner is a man of remarkable character and a genius, but neither his head nor his heart have been altogether right. He has been led astray by vagaries. His pernicious theories have marred all his later music, yet here and there wonderful beauties come to light in his scores. His best music has an element of popularity in it.

The concluding part of the lecture was devoted to a brief consideration of Liszt, and to a general view of modern music. Who knows, asked the lecturer, but that another and younger people may yet rejuvenate the life of music? As patriotic and art-loving Americans, added he, let us hope that this will be the mission of our own land. May it lift the veil that now shrouds the future of this beautiful art.

The musical illustrations consisted of two tenor airs by Wagner, one from "Tristan and Isolde," and the other from "The Master-Singer of Nuremberg," both of which were finely sung by Dr. Langmaid.

At the close General Henry K. Oliver, of Salem, offered a series of resolutions, recognizing the real and valuable instruction derived from the lectures, and expressing thanks both to Mr. Paine and Harvard University, together with the hope that future efforts may be made in the same direction. The resolutions were adopted unanimously.

The Royal Albert Hall.

Few characteristics of modern cities are more noticeable than the improvements which are constantly making in the edifices devoted to public amusement. Only one or two of the many large audience rooms in this city now consecrated to music and the drama, have a history dating back twenty years, and those which they replaced were vastly inferior to the new in size, in comfort and in general adaptability to the purpose designed. The same is true of every large city in America. In the great European cities the edifices of the past are many of them noble

structures, but constant improvements have nevertheless been making for many years. The large and costly Grand Opera House in Paris, yet unfinished, is but an example of a tendency that is to be noticed everywhere. Modern requirements have been directed not only to richness of design and perfection of internal arrangement, but to an increase of capacity. The immense crowds of London have been ill-accommodated, in default of a better place, in the Crystal Palace, but the huge choruses and overflowing audiences have found ample room under its roof. During the past few years a vast structure has been rising in Kensington, designed specially to supply the place which the Crystal Palace has so poorly filled. The Queen laid the foundation stone in 1867; on the 29th of March she declared it formally opened.

The Royal Albert Hall of Arts and Sciences, as this structure has been named, is in the form of an ellipse, with a major axis of 272 feet and a minor axis of 228 feet. The material is dark red brick, relieved with terra-cotta. The latter material forms a broad and massive base thirteen feet high; above it is a high brick story pierced with two rows of windows deeply recessed in terra-cotta, and at the top of this story is placed a balcony passing entirely around the building; still higher is a masonic frieze in buff upon a chocolate ground, with outlines in black, six feet six inches wide, and also belting the entire building. Within an outer shell of staircases, corridors, retiring-rooms and other apartments, is an immense hall, elliptical in form, with a major and minor axis of 219 and 185 feet respectively. At the end opposite the royal entrance is an organ, said to be the largest in the world, built by Mr. Willis of London. This organ has five claviers, four manuals and one pedal. There are in all one hundred and eleven stops, besides fourteen couplers and thirty-two combinations. The number of pipes is close upon nine thousand and the wind is supplied by two steam engines. The orchestra is placed in front of the organ, and leaves to the public an auditorium in horse shoe form. The auditorium is divided into an arena covered with movable chairs, an amphitheatre, boxes, balcony, and the picture gallery, which runs completely around the hall. The total seating capacity, not including the orchestra, is 7266. The estimated cost of the building was two hundred thousand pounds sterling, and this amount has not been exceeded. It was built by subscription without any aid from the government, and has no debt to incur at the outset. Reserved seats are sold in this building for the season of nine hundred and ninety-nine years, and as the auditorium room is so arranged as to leave almost no choice of seats, the price is uniform at one hundred pounds sterling for each seat. If all the seats should be sold there would be a fund of nearly three million dollars to provide entertainments, but it is not expected of course, that more than a small fraction will be absolutely sold by subscription.

The uses to which it is proposed to put the hall are various. It is expected to provide meeting-places for the learned societies, and to be the scene of cattle-shows. It is adapted even to public lectures. At the opening the Prince of Wales read his address in a loud voice, and was not only distinctly heard throughout the building, but every one in the hall was aware that he was speaking in a loud tone. It would not be necessary for any one who heard the noble voice of Madame Parepa-Rosa in the Coliseum, to be told that the size of the Royal Albert Hall would be a slight difficulty for a powerful vocalist to overcome; but the London Hall was formed with a special view to acoustic properties, and so perfectly has this object been accomplished that a position in the picture gallery is not only equal to any other for seeing, but is, although the most distant from the orchestra, inferior to no other part for hearing. The first public performance in the hall was to have taken place on Wednesday evening last, and was announced to be the first of a series of evening concerts to be given by the Society of Arts in aid of a national training school.

There are many interesting facts in connection with the building which might be noticed; as, for example, the mosaic work above the balcony on the exterior, the symbolic designs for which were contributed by several artists, enlarged by photography, and constructed in two years by ten men at a cost of nearly five thousand pounds; the beautiful roof of glass and iron, obscured at the opening by an awning of unbleached calico to shut out the glare of the sun which did not show his face; the admirable convenience for entrance and egress without crowding or confusion; the excellent arrangements for lighting, heating and ventilating; and the imposing ceremonies of the opening. The vast and beautiful structure is a monument to the progress of the age. No building has yet been dedicated to public amusement which has not at some time been found too small to accommodate all who wished to be present, and the same ex-

perience is undoubtedly reserved for this monster edifice. It is not to be supposed that the Royal Albert marks the limits of possibility in the construction of an auditorium wherein every person shall be able to see and hear well, and when once so long a step is made as has been taken in this case, further progress is easy.—*Advertiser*.

The Three New Musical Knights.

It is a consolation for the loss of national recognition of the importance of music in early education, that some appreciation is shown in high places of the merits of musicians. That two English musicians are thought worthy of knighthood is quite phenomenal; and indeed Sir Julius Benedict is as much an Englishman as his own habits and tastes and the laws of naturalization can make him. Sir JULIUS BENEDICT is a native of Stuttgart, where he was born in 1805. He began his studies under Hummel at Weimar, and subsequently received the tuition of Weber, upon whose recommendation, at the age of 19, Benedict was engaged to conduct the German operas at Vienna. In 1827, his first dramatic work, an opera in two acts, entitled "*Giacinta ed Ernesto*," was produced at the Fondo at Naples, but being essentially German in style, it met with but little success on the Neapolitan stage. In 1830, he returned to his native city, where his opera, "*I Portoghesi in Goa*," was warmly received. After paying a visit to Paris and a second residence of a few years in Naples, Benedict came to London for the first time in 1835, chiefly at the instance of M^{me}. Malibran, and in 1836 he undertook the direction of the Opera Buffa at the Lyceum. Here his operetta, "*Un Anno ed un Giorno*," was performed with great success. In 1838 he produced his first English opera, "*The Gipsy's Warning*," which was remarkably successful. His subsequent operas, "*The Brides of Venice*," and "*The Crusaders*," had each a long run at Drury Lane, when under Mr. Alfred Bunn's management. In 1850 he accompanied Jenny Lind as conductor and pianist to the United States and Havana, and on his return to England he formed a choral society called the Vocal Association. During the seasons of 1859 and 1860 he conducted the Italian Operas at Drury Lane and Her Majesty's Theatre, when he brought out an Italian version of Weber's "*Oberon*." At the Norwich Festival in 1860 he produced a cantata entitled "*Undine*," which obtained a very great popularity. His "*Lily of Killarney*" was produced in 1862; and about two years after his charming operetta, "*The Bride of Song*." His later works are a magnificent concerto for the pianoforte, published about three years ago; "*The Legend of St. Cecilia*," and his oratorio of "*St. Peter*," of which an excellent performance has been given by Mr. Barnby's choir during the present week.

The present Principal of the Royal Academy of Music, Professor Sir STERNDAL BENNETT, was one of the earliest of the Academy pupils. He is the son of the late Mr. Robert Bennett, who was for many years the organist in the parish church of Sheffield, and his mother was Elizabeth, daughter of Mr. James Donn, F. L. S., curator of the Royal Botanical Gardens at Cambridge. He was born at Sheffield in the year 1816, and having lost both his parents in his infancy, he was brought up by his grandfather, Mr. John Bennett, by whom he was entered, when eight years of age, as a chorister in King's College, Cambridge. Two years afterwards he was placed in the Royal Academy of Music, where he began his regular studies by taking the violin as his instrument; but he shortly abandoned it for the pianoforte, upon which he received instruction. He soon began to turn his mind to composition, and, as a pupil of Dr. Crotch, produced his first symphony in E flat at the Royal Academy, which was followed at short intervals by his pianoforte concertos. Having formed an intimate friendship with Mendelssohn, he went in 1836 to Leipsic, where several of his works (particularly his overture to the "*Natades*" and his concerto in C minor) were performed at concerts under Mendelssohn's direction. His published works are numerous, including his overtures, the "*Natades*," the "*Waldsymphonie*," "*Paraisina*," and "*The Merry Wives of Windsor*," concertos, sonatas, and studies for the pianoforte, songs, duets, and other vocal pieces. His charming cantata "*The May Queen*" is possibly the best known of his vocal works. In 1856 he was appointed Professor of Music at the University of Cambridge, and received the degree of Doctor of Music in the same year, and M. A. in 1869; and he was also created D. C. L. of the University of Oxford in 1870. From 1856 till 1868 he was conductor of the Philharmonic Concerts, and in the latter year he was appointed Principal of the Royal Academy of Music. Professor Sir Sterndale Bennett is as well known for

his suavity of manner and kindness of heart as for his musical abilities. He married in 1844 Miss Mary Ann Wood, daughter of James Wood, Commander R. N.

Sir GEORGE J. ELVEY is a son of the late Mr. John Elvey, of Canterbury, by Abigail, daughter of Mr. Samuel Hardiman. He was born in 1816, and was educated at the Cathedral School of his native city; thence he passed to New College, Oxford, where he took his degree as Bachelor of Music in 1831, and in due course his Doctor's degree. In 1835 he was appointed organist of St. George's Chapel, Windsor. Sir George Elvey is a good specimen of a florid cathedral organist. His talents and taste do not lie in the way of the grand mechanical and contrapuntal effects obtained by Bach in his magnificent fugues, but he greatly excels as an accompanist, and as an extempore player in the free style—more acceptable to and more appreciable by persons of ordinary musical cultivation. His introductory voluntaries at St. George's Chapel—with his favourite combination of full swell and diapasons—were always most effective, and the choirs of the Royal Chapel and of Elton College owe their excellence chiefly to Sir G. Elvey's taste and industry. Sir George has composed a great deal of Church music, chants almost innumerable, good and effective "Services," and anthems of which it will suffice to name two, "In that Day," and "Behold, O God, our Defender." He has also written much secular music, but it has generally been for Court occasions, and therefore its popularity has been shortlived, and by no means in proportion to its merits.—*Orchestra*.

Music Abroad.

London.

HER MAJESTY'S OPERA.—Mr. Mapleson's prospectus of the Grand Opera season, to take place at Drury-lane Theatre, commencing on Saturday, April 15, promises a more than ordinary array of novelties, both in respect to the artists engaged and the representations to be given. With few exceptions the *prime donne* will be importations of celebrity from foreign establishments. M^{lle}. Marie Marimon, who heads the list, appears for the first time in England; M^{lle}. Cecile Fernandez is announced as a *debutante*. M^{lle}. Ida Benza, a lady with a high Italian reputation, also appears for the first time to claim the suffrages of an English public. In addition to the sensation of these interesting novelties, several of the most esteemed favorites of the lyric stage in London will return to gain fresh laurels in the scenes of their past triumphs. The public will rejoice to number amongst the most distinguished of these M^{lles}. Titiens and Ilma di Murska, M^{lle}. Leon Duval and Madame Sinico, at the head of the contralto list Madame Trebelli-Betini. Equally unfamiliar, but none the less welcome as celebrated novelties, are the announcements of the principal tenor—Signori Fancelli, Vizani, Bentami, Sinigaglia, and Nicolini from the Italian, Parisian, and Spanish Operas, who appear for the first time. Signor Rinaldini is also added. The bassi and baritoni are numerous, and present high claims to distinction. Signor Mendioroz, from San Carlos, Naples; Signor Moriamini, from the Teatro Regio, Turin; Signor Sparapani, from Genoa; Signor Rives, of the Academie de Musique, and Signor Bignia, of the Imperial Opera, Vienna, are all first appearances in London. Signor Borella, of the Italian Opera Buffa, has already won golden opinions from his English admirers, and his engagement amongst the Drury-lane Company will be gladly hailed. Signor Rocca, Agnesis, Antonucci, Celli, Casaboni, Caravoglia, and Foli, complete the long and shining list. A more promising one has, perhaps, never before been put forth, at least in the direction of abundant novelty. The director of the music will be Sir Michael Costa, whose return to the post he formerly filled with such distinction will doubtless be a source of general satisfaction. The new or rather revived representations promised include Donizetti's delightful opera of *Anna Bolena*, too long a stranger to the London opera boards; *Il Matrimonio Segreto*, introducing Signor Borella in one of his most successful characters; *Oberon*; Verdi's *Un Ballo in Maschera*; Cherubini's magnificent but unfamiliar opera of *Medea*; *L'Ombra*, by Flotow and Wagner's opera *L'Olandese Dannato*; *Les Huguenots*, alternately introducing M^{lle}. Titiens in her great character of Valentine, and one of the novelties of the season, M^{lle}. Ida Benza; it will also afford Signor Nicolini an appearance in the attractive role of Raoul. *Faust* will be given with three different heroines—namely, M^{lle}. Ilma di Murska, M^{lle}. Leon Duval, and M^{lle}. Marie Marimon. *L'Elisir d'Amore*, *La*

Favorita, *Don Giovanni*, *Il Barbiere*, *I Puritani*, *Figlia del Regimento*, *Fidelio*, *Der Freyschütz*, *Semiramide*, *Il Flauto Magico*, *Rigoletto*, and a host of other grand operas, by the most celebrated composers, from Mozart to Meyerbeer, are promised in almost overwhelming profusion. A long and brilliant season indeed must that be which can carry into fulfilment such a splendid array of promissory announcements. Even the half exploded ballet shines in revived lustre on this prospectus, several eminent members of the Terpsichorean art being announced to appear in the incidental ballets, as well as selected pieces. A band and chorus corresponding in all respects to other departments of the enterprise are engaged, and the whole scheme is set forth in the most attractive and liberal form. No one can read this prospectus without extending to Mr. Mapleson the same cordial wishes for hearty support and abundant patronage with which we greet Mr. Gye in his equally interesting Convent Garden announcements.—*Standard*, March 27.

FERDINAND HILLER'S RECITALS. The second and third of these highly interesting musical entertainments took place respectively on the Friday evenings, March 17th and 24th. It is no slight praise to any composer to declare that his genius alone can sustain the interest of a highly select and critical audience for an entire evening, yet such is not the only or the least meritorious feature in Dr. Hiller's recitals. They are eminently instructive, and prove how faithfully tone pictures can depict ideas, and how susceptible music may become of interpreting scenes and events. Descriptive composition is Dr. Hiller's forte, and this was very clearly demonstrated by the second performance of his *Operetta without Words*, repeated by desire, and growing by repetition into still more favor with all who listened to its pleasing and characteristic strains. The second concert opened with Dr. Hiller's third sonata in G minor—a fine scholastic though somewhat abstruse work. Selections from the *Operetta without Words* followed, including the overture, "Air of the maiden," the irresistible ariabuffa "scolding song," the charming "chorus of hunters," "Chorus of Women," and the march. A serenade for pianoforte and violoncello, consisting of three movements, was magnificently played by Dr. Hiller and Mons. Paque; but one of the most striking features of the recital was given by Dr. Hiller in a group of three numbers, consisting of two "ghazels," described in the programme as a musical imitation of that form of Oriental poetry in which the same word or rhyme returns continually during the whole poem, a canon (also a fine scholarly piece of writing), and some rhythmical sketches, in which double and triple time is cleverly yet pleasingly commingled in the same piece. Each of these remarkable *morceaux* formed a complete study, and afforded subjects of equal interest and pleasure to the musician and amateur. The choicest gem of the performance, however, was a pianoforte improvisation by Dr. Hiller, which served to display all his great powers as a matchless executant, and his remarkable inspiration as a composer.

Although this was the closing number of the programme, it was listened to with the most rapt attention, and deservedly called forth hearty plaudits, and an enthusiastic recall from a highly-gratified audience. Madame Rudersdorff varied the evening's entertainment with several vocal pieces, and Signor Randegger accompanied. The third recital on Friday evening was no less successful than the previous two, the programme again consisting of Dr. Hiller's delightful compositions. Dr. Hiller will return to London at the end of April to take part in the opening ceremony at the Albert Hall in May.—*Ibid*.

M^{lle}. BRANDES AND M^{me}. JOACHIM. The *Daily News* speaks as follows of the ladies who appeared at the Monday popular Concert:—

"M^{lle}. Brandes has performed with great success on many occasions, notably at some of the Leipzig Gewandhaus Concerts, where the audience is highly critical, especially on instrumentalists. Her enthusiastic reception here on Monday night was largely due to her undoubted merits, and perhaps somewhat to her juvenile appearance. Her principal display was in style and sustained power. Three detached pieces, albeit charming in themselves, do not give the same scope for intellectual grandeur and poetical sentiment that is offered by one of Beethoven's great solo sonatas; nor indeed, are such special qualities to be expected from one so youthful as M^{lle}. Brandes. Perhaps therefore, she did wisely in choosing the *presto* movement in A major from Scarlatti's Harpsicord pieces, Schumann's *Arabesque*, and Weber's *Moto continuo* (as the *finale* to his first sonata is called), for her inaugural performance. In all these M^{lle}. Brandes displayed much brilliancy of execution, an

especially crisp and elastic touch, and great decision and clearness of rhythm and accent. The young lady was warmly applauded after each piece and, on being recalled, she played the third number of the first book of Mendelssohn's *Lieder ohne Worte*. In Beethoven's Sonata in C minor, for piano and violin, the co-operation of Herr Joachim at the latter instrument was so important a feature that we must await Mlle. Brandes' solo performance of this master's music before pronouncing on her qualifications for interpretation. Another speciality at Monday's concert was the first appearance of Madame Joachim, whose admirable singing has long been renowned in Germany. The fine mezzo-soprano voice and excellent declamation of this lady were displayed to high advantage in music of very opposite styles. In the air, 'Erbarme dich' (with the accompanying violin obligato of her husband), from Bach's *Mattheus Passion Musik* in Schubert's 'An die Leyer,' and Mendelssohn's 'Gruss' (the latter encored). In the calm religious feeling of the first, and the romantic expression of the two modern *lieder*, Madame Joachim was alike successful and the applause in each case was general and earnest."

MADAME PAREPA-ROSA's indisposition, our readers will regret to learn, has become so serious that her physician has ordered her, at least, two months' rest, and to give up all engagements for that period. Madame Parepa will leave London shortly for the south of Italy.

MUSIC IN JAPAN. We mean civilized, not Japanese music. A friend has brought us copies of three different journals [in the English language] published at Yokohama, from which it appears that the musical art is cultivated with considerable zeal, and to good purpose, among the English and American residents of that city. Here is a programme of a concert given in aid of the wounded French:

Trio: "Le Roi des Aulnes".....Calcott.
Duo (piano and 'cello) from "Rosemonde".....Schubert.
Duo: "Angiol di Pace".....Mercadante.
Song: "Si tu savais".....Balle.
Piano Solo: "Le Dernier Sourire".....Wollenhaupt.
Gounod's "Meditation" on the first Prelude of.....Bach.
Violin, Piano, Organ and Violoncello.

Vocal Quartet: "Soave Immagine".....Mercadante.
Song: "Le Lac".....Niedemeyer.
Trio, No. 1, in G, for Piano, Violin and 'Cello.....Haydn.
Song: "La Camella".....Gordigiani.
Solo and Chorus: "Nazareth".....Gounod.
"La Marseillaise," [chantée par les Soldats Français de l'Infanterie de Marine].

The performers, it appears, were mostly amateurs, so that their names are omitted in the highly complimentary mention of their deeds. One of them, however, as we chance to know, is a Boston lady, the oldest daughter of our old friend, the late Thomas Omer (musical by birthright therefore), and the wife of Capt. Henry W. Burditt, also of this city, now in command of steam packet ship "Ariel," belonging to the Pacific Mail Steamship Co., running between Yokohama and the various ports of Japan. Mrs. B. is an accomplished pianist, and the notices before us speak of the "extreme delicacy of touch," the "finish and precision" of her rendering of the piece by Wollenhaupt.

Dwight's Journal of Music.

BOSTON, APRIL 22, 1871.

Chamber Concerts.

With all the plethora of the past musical season, our city has hardly known so sparing a supply of quiet "Chamber Music" since the Mendelssohn Quintette Club set the first example. This club has gathered up its laurels of so many years to take them upon "starring" tours throughout the Union. Only one Quartet have they let us hear at home this winter, and that one was Beethoven's last, produced in honor of his hundredth birthday. Mr. Perabo, before New Year, gave one series of four Piano Matinées: that, with the exception of "Conservatory" concerts, is all we can recall in this kind until now that the "great season" is over. Nor has it been much better, we believe, in New York as to string Quartet playing. Philadelphia seems to have taken the lead in this kind of entertainment, by its Jarvis, and its Wolfsohn series, and perhaps more especially by the high-toned classical "Parlor Concerts," of Miss Anna Jackson, with their constantly improving Violin Quartet.

But now that the "great season" is over, our

chamber concerts come like April showers. We have no less than six to record since the month began, and before our next issue there will have fallen at least six more. First, as being hitherto the rarest, and supplying the most serious want, come the

LISTEMANN QUARTET MATINEES. Three of the four have now been given, in Wesleyan Hall, on successive Wednesday Afternoons. Here are the first two programmes:

April 5.

Quartet in E flat, No. 1. [First time in Boston.] Cherubini.

Adagio and Allegro. Largo. Scherzo. Finale.

Song: "Qui sdegno." [Il Flauto Magico].....Mozart.

Mr. Myron W. Whitney.

6th Violin Sonata, C minor, comp. 1681.....H. Biber.

[First time in Boston.] [1638-1698.]

Largo. Passacaglia. Gavotte. Allegro agitato.

Bernhard Listemann.

Song: "The two Grenadiers".....Schumann.

Mr. Whitney.

Grand Quartet in D minor, op. posth.....Schubert.

Allegro. Andante con moto. Scherzo. Finale.

April 12.

Quartet in G major, No. 5.....Haydn.

Allegro con brio. Allegretto. Menuetto. Finale.

"Folies D'Espagne." Var. in D minor. Arcangelo Corelli.

[First time in Boston.] [1653-1713.]

Bernhard Listemann.

Trio in D minor, op. 63.....Schumann.

Mit Energie und Leidenschaft. Lebhaft.

Langsam, mit inniger Empfindung. Mit Feuer.

Messrs H. Leonhard, B. Listemann, A. Heindl.

Quartet in E flat, No. 12, op. 127.....Beethoven.

Allegro teneramente. Adagio. Scherzando. Vivace.

Finale.

This is admirable matter, and the interpretation was all highly satisfactory. Finer quartet playing we have never heard in Boston than this by the brothers LISTEMANN (violins) and brothers HEINDL (viola and 'cello). Mr. Bernhard Listemann in the first violin part brings his marvellous power of execution to the service of fine feeling and conception, and leads off with great fire and energy, keeping the whole thing alive. The middle parts are uncommonly good; musical and full in tone, not dry and wooden; and the 'cellist, if not up to the finish and expression of Walf Fries, has sterling qualities and shows the spirit that ensures continual improvement.

The Quartet by Cherubini is a noble work, which should not have remained so long unknown among us. Masterly in classical form and treatment, it is full of poetry and happy fancies. There are strains of fairy music in it quite as delicate and fine as Mendelssohn's. Of the great Schubert Quartet, with its profoundly sad and solemn march in the Andante, we need not speak, except to say, that never were its power and depth and beauty brought home here more palpably.

Better contrast could not have been offered than that of the light-hearted, clear, delightful Haydn Quartet with that great work of Beethoven, the first of the six Quartets of his last period, which is so deep in mood, and yet so changeable, so pregnant with exhaustless meaning, so crowded with beauties which only many hearings can reveal completely. Though it came last on the programme, and after an exciting Trio, it riveted attention throughout its whole great length, the Adagio making a profound impression. It was the best proof of the efficiency of the performing party that this difficult and complex work came out so clear and even. Were it placed on every programme, it would so gain in beauty each time as to justify the repetition.

It was a capital idea of Mr. Listemann to give us in each programme a specimen from the old masters of the violin. His first selection, the Sonata by Biber, with which David begins the historical series in his "High School for the Violin," is indeed a noble composition, in the breadth and grandeur of its introduction, and particularly of its *Passacaglia* movement, suggesting comparison with the great *Chaconne* by Bach.

It seems to show how much the music for the violin, owing to the sympathetic, free, suggestive nature of the instrument, has kept in advance of other music. So too Beethoven in his violin quartets seems to anticipate later periods of his own development. David's piano accompaniment, in which he had only the figured bass of the original to guide him, is faithful to the spirit of the whole and quite felicitous.

It was well played, as are all the accompaniments in these concerts, by Mr. WM. F. APTHORP, a young gentleman who graduated two years ago at Harvard, of various gifts both literary and artistic, but in whom the passion and the aptitude for music has proved strong enough to draw him into that profession; and this is the beginning of his public artist life. Mr. Listemann played the Sonata superbly, and there is that in it that taxes all the modern arts of virtuosity. The Variations by Corelli, which likewise forms the second of David's selections, less grand than the Sonata by Biber, are also quaint and full of invention, though hardly of the genius of the other. Here David has modernized the work somewhat, adding an elaborate Cadenza, &c., and particularly by inventing figures in the piano part, though for the most part he either only makes the most of those already hinted in the figured bass, or, in the true contrapuntal spirit, he offsets the figure and the motive of one half of the violin melody against the other as accompaniment.

Mr. WHITNEY's vocal contributions were of course most satisfactory, his grand bass tones sounding superbly in that hall. Mr. KREISSMANN was to have sung in the second matinee, but, he being ill, the Trio in D minor by Schumann, a splendid novelty, was substituted. It is all that the German headings of its different movements indicate: full of fire and passion in its quick movements, and of subtle depth of meditative feeling, although somewhat sickly in the slow movement; yet this too has a fascinating beauty. It was finely interpreted, Mr. LEONHARD bringing out the force and meaning of the piano part, which bristles with difficulties, strange rhythms, &c., with masterly emphasis and fervor.

Of the third matinee we must speak next time. The Quartets were by Mozart (E flat) and Raff (A major); the Violin Solo was Tartini's "Trille du Diable." These admirable concerts have not had the audience they deserved, though the number steadily increases. It is to be hoped that the fourth and last, next Wednesday, will crowd the hall. The programme includes a new Quartet by Svendsen (a Dane, we believe); another old Violin Sonata, by Rust; songs by Mr. KREISSMANN; and the first of Beethoven's "Rasumovsky" Quartets.

PIANO FORTE CONCERTS. Not the least interesting record under the head of Chamber Concerts should be that of the Four Concerts undertaken by four young pianists, pupils, all, of Mr. LANG. Their names, already beginning to be well known, are Mr. G. W. SUMNER, Mr. W. F. APTHORP, Mr. G. A. ADAMS, and Mr. H. G. TUCKER. They are given on successive Monday afternoons, before large and cultivated audiences, in Bumstead Hall. The programmes of the first two were as follows:

a. Prelude in C. [Well tempered Clavichord, No. 1.] Bach.
b. Fugue in E minor, from the fourth Pianoforte Suite. Handel.
Three Diversions, for Pianoforte, 4 hds. Op. 17. Bennett.
Concerto in F minor. Op. 21.....Chopin.
"Festspiel und Bräutlied" from Wagner's "Lohengrin." Liszt.

Concerto in E flat. Op. 73.....Beethoven.
Fantasia Cromatica, e Fuga, D minor.....Bach.
Concertstück, in F. Op. 79.....Weber.

The young knights summon witnesses to see that their spurs are well won, for they shrink not from the highest tasks. It must be acknowledged that so far they have acquitted themselves with honor. There was a certain grace and loyalty in choosing that Bach Prelude for the beginning, which, with the Handel Fugue, was neatly done by Mr. Adams. Mr. Apthorp took the upper part, and creditably, in the charming little pieces by Bennett. It is saying much for Mr. Sumner, that he won the hearty recognition of that audience by his rendering of so formidable a work as Chopin's F-minor Concerto, after such masterly interpretations as we have heard. Mr. Lang himself (teacher and "head centre" of the group) outlined the orchestral parts upon another piano. Mr. Tucker, with young giant strength and brilliancy, performed the "Lohengrin" transcription.

Mr. Adams was disabled, by an accident to his hand, from playing the great Beethoven Concerto, and Mr. Sumner prevailed on to repeat the one by Chopin, in which he was even happier than before. Mr. Sumner also gave a very clear, although a little stiff, interpretation of the Bach Fantasia, &c. The *Concertstück* was triumphantly achieved by Mr. Tucker, Mr. Apthorp supplying the accompaniment.

MR. ERNST PERABO. The first of four Complimentary Matinées to the young artist, arranged by his friends and pupils, completely filled Wesleyan Hall on Friday afternoon last week with the best kind of audience. The object was, of course, to hear Mr. Perabo play his own selections out of the wide range of piano music in which he is so much at home. And it were needless to tell, even if we had

room, how beautifully he rendered every number of the following programme:

- Suite, op. 31, G minor, [first time].....Wold. Bargiel.
 a. "The Mill," op. 17, No. 3.....Adolph Jensen.
 b. "Albumleaf," op. 7, No. 2.....Theodore Kirchner.
 c. "The happy Wanderer," op. 17, No. 2.....Adolph Jensen.
 Impromptu, op. 90, No. 1.....Schubert.
 Serenade for 4 hands, op. 6.....Anton Krause.
 [Arranged by Ernst Perabo.]
 Sonata, op. 2, No. 1, F minor.....Beethoven.

Orchestral Concerts.

Mr. A. P. Peck's Annual Benefit Concert, April 12, was a remarkable occasion, the Music Hall being crammed to overflowing at high prices. For the careful and obliging superintendent of the Music Hall has made friends of all the concert-goers and the concert-givers. And artistically it was the best concert of the kind that we remember, the choice of programme and of artists signally illustrating the improvement of the public taste, when even the most popular caterers must have an eye mainly to the "classical" in their bills of fare. THOMAS's Orchestra played the Overtures to *Tannhäuser* and *Tell*, the Allegretto from Beethoven's 8th Symphony, Mendelssohn's "Midsummer Night's Dream" Scherzo and Wedding March, and a Strauss Waltz, all in their admirable way. Miss ANNA MEHLIG played the Liszt arrangement of a Weber Polonaise, and a four-hand Capriccio (with Mr. PERABO) by Mendelssohn. Miss KELLOGG sang a serious and very interesting Scene and Aria by Ant. Rubinstein, and Rossini's "Bel raggio" in her best manner. And Miss ANNIE CARY, with her rich and cultivated contralto, won new favor in Rossini's "Fac ut portem" and a song by Donizetti.

On Saturday the THOMAS ORCHESTRA gave a Farewell Concert for the season. Beethoven's 4th Symphony; a rich and interesting introduction (new) to "Loreley," by Max Bruch; Weber's Jubilee Overture; the "Kaiser Franz" Variations (by all the strings) from Haydn's Quartette; a Strauss Waltz, and a noisy, rather common new march by Reinecke, were the orchestral pieces, played with the usual spirit, delicacy and precision. Miss MEHLIG gave a most perfect and poetic rendering of the Larghetto and Rondo of Chopin's F-minor Concerto, besides a "Concert paraphrase," by Liszt, on the "Midsummer Night's Dream."

HANDEL & HAYDN FESTIVAL. The great Triennial Festival will begin on the 9th and close on the 14th of May. The chorus, 750 strong, are zealously rehearsing, three nights every week, upon the Oratorios, &c., and some of the new work which they have in hand is worthy of their utmost effort; particularly Handel's "Israel in Egypt," and the copious selections from Bach's "Passion Music." For principal solo singers, Mme. RUDERSDORF, soprano, and Mr. CUMMINGS, tenor, eminent in the London Oratorios, have been engaged, besides Miss ADELIAE PHILLIPS, Mr. M. W. WHITNEY, and others of our best at home. The Orchestra will number 100 performers, largely from New York. There will be five Oratorio and four Orchestral Concerts, the latter in the afternoons, in which there will be grand Symphonies, including the Ninth (with Chorus) by Beethoven, and Concertos by such artists as Miss Mehlig, Miss Krebe, and it is hoped, Vieuxtemps, the great violinist.

The Festival will open on Tuesday, at 8 o'clock, with Nicolai's Festival Overture, a Mendelssohn part-song (unaccompanied) by full chorus, and the "Hymn of Praise." On Wednesday evening, "Elijah"; Thursday evening, "Israel in Egypt"; Friday afternoon, "Ninth Symphony"; Saturday evening, selections from Bach's "Passion," and Bennett's "Woman of Samaria" [new].—There is every prospect of a finer Festival, even, than that three years ago.

FOR THE MUSEUM OF FINE ARTS. It is most fit that Music should step forward with alacrity to aid and cheer the noble movement for the establishment of a great free collection, for the good of all, of all the Art treasures that exist in our community, and of whatever else can be procured. We are glad to learn, therefore, that our townsman Mr. R. C. DIXEY, with the aid of Mr. LISTEMANN, and Mr. B. W. CROWNSHIELD, amateur violoncellist, have arranged a choice concert for that purpose, to be given in the beautiful Mechanics' Hall on Bedford Street, on Thursday, April 27, at 8 p.m. Tickets two dollars each. The programme includes a Trio by Rubinstein; Andante and Variations from Beethoven's Trio in C minor, op. 1; two piano pieces by Raff; and two movements of Schumann's Piano Concerto, played by Mr. Dixey, with Mr. Lang accompanying. There will be Songs also.—The Editor of this Journal will be happy to receive orders for tickets.

Death of M. Fétis.

This distinguished musical scholar, critic, teacher and historian, after a life of remarkable industry and influence in the world of music,—at all events in France and Belgium—has just died, in the midst of his labors, on the completion of his eighty-seventh year. How formidable these labors were, may be judged from the following summary, which we translate from *Le Guide Musical*, of Brussels, of the 30th ult.

FRANÇOIS JOSEPH FÉTIS was born at Mons, March 25, 1784, and died at Brussels March 26, 1871.

His father, an organist, professor of music and director of concerts at Mons, gave him the first lessons in the art and sent him to Paris at the age of seventeen. The young Fétis had already composed a *Stabat Mater* for two choirs and two orchestras. Three months after his arrival in Paris he was appointed *répétiteur* in Rey's class of Harmony, and he obtained there the first prize. He was taught the piano by Boieldieu. In 1833 he undertook a journey for the study of counterpoint and fugue according to the theories of the German School.

From the year 1806, he imposed upon himself the difficult mission of preparing a purified edition of the chants of the Roman church. From 1813 to 1818 he filled the functions of organist of St. Peter's, as well as of professor of singing and of harmony, at Douai. There he wrote "*La Science de l'Organiste*." In 1823 he published an "Elementary Method of Harmony," which became much in vogue in France, in Belgium, and many other countries.

Returning to Paris, M. Fétis wrote there seven operas: "*L'Amant et le Mari*," "*La Vieille*," "*Les Sœurs jumelles*," "*Marie Stuart en Ecosse*," "*Le Bourgeois de Reims*," "*Le Mannequin de Bergame*," and "*Phidias*."

In 1821 he succeeded Elzer as Professor of Composition at the Conservatoire of Paris, and his teaching won the approbation of Cherubini. From 1827 to 1835 he published his musical journal, *La Revue Musicale de Paris* which was afterwards remodeled and for which he still wrote assiduously. In 1828 he bore off a second prize for his Memoir on the Netherlands Musicians; and in 1830 appeared his little book: "*La Musique mise à la portée de tout le monde*," which passed through several editions, and "*Les Curiosités de la Musique*," forming a sort of complement to it.

His "Treatise on Harmony," as well as his "Treatise on Counterpoint and Fugue" won him a great renown. These two books serve as the basis of the instruction at the Conservatoire of Brussels. He was called to the direction of this establishment in 1833. At the same time the King, Leopold I., conferred on him the title of master of his private chapel.

Apart from his labors at the Conservatoire, M. Fétis devoted himself to the publication of his "*Biographie Universelle des Musiciens*" (Brussels, 1835-1844), of which a second edition appeared from 1850 to 1865.

Among his other works we count a "*Méthode de Plain-chant*"; "*Progressive Solfeggios*"; a "*Traité de l'accompagnement de la partition*"; a "*Manual of the Principles of Music*"; a "*Treatise on Singing in Chorus*"; a "*Manual of Composers*"; a "*Method of Methods for the Piano*"; a "*Method of Methods in Singing*"; a "*Sketch of the History of Harmony*"; a "*Notice sur Paganini*"; a "*Traité élémentaire de Musique, ou Théorie de toutes les parties de cet Art*"; a "*Memoir on the simultaneous Harmony of Sounds among the Greeks and Romans*."

After so many serious labors, Mr. Fétis retained sufficient vigor to undertake still more important works. Of this number is "*The General History of Music*," his *exegi monumentum*, in some sort, of which two volumes out of eight have seen the light.

We have still to add his musical productions: Motets, Masses, Cantatas, Symphonies, pianoforte works, &c. What he himself considered his best production was a Mass for voices, organ, violoncellos and double-basses. Great praise has been bestowed upon another of his Masses, that which he composed for the funeral service of the Queen of Belgium.

He was one of the most active, as he was the oldest, of the collaborators of the *Revue et Gazette Musicale de Paris*.

Do we ever see a career more full? The rigorous discipline to which the celebrated musician had subjected his faculties, and the obligation which he put upon himself of working invariably sixteen hours a day, explain how he was able to produce this long series of works as erudite as they are various. A letter, which he addressed on the 1st of March, 1867, to a Parisian musicologist, proves the rare vigor with which this old man, then of eighty-three years, was equal to the manifold occupations of his profession. "I am at this moment," he says, "engaged with the administrative affairs of the Conservatoire which I direct; with my course of composition; the direction of the rehearsals and concerts of this institution; those of the Court also; the commencement of the printing of my *Histoire générale de la Musique*, and with the continuation of this work. Moreover, I have not been able to avoid

my nomination as a member of the jury on musical instruments, which will oblige me to be in Paris from the first of April till the end of May. I must be at Brussels on the first of June for the grand Concours of musical composition, of which I am president, and for the examinations of the Conservatoire. At the end of that month I shall return to Paris for the historical concerts, and shall come back to Brussels in the beginning of August for the Concours of the Conservatoire."

We came near forgetting the rehearsals of "*L'Africaine*," over which M. Fétis presided, at the Grand Opera at Paris, with a solicitude worthy of that posthumous work of Meyerbeer.

Our illustrious compatriot has been actively concerned in too many ideas, theories and facts, to allow the possibility of giving here even a summary appreciation of them. History, theory, instruction, criticism, all the branches of musical bibliography have been treated by him.

"His investigating spirit," says M. Félix Clément, "voluntarily attached itself to all parts of the musical art, but it is principally at setting out from the fifteenth century that he truly deserves the name of an encyclopedist, having left no question unexplored from the dawn of the Renaissance to our day. Within these vast limits, with the sole exception of George Kastner, we know of no musician to be compared to this Belgian savant, whose labors are the glory of his country and the education of our own."

THE LIND-GOLDSCHMIDT LIBEL. From time to time, ever since the great singer left this country, there has been a renewal of certain slanderous and false reports about her husband,—started of course by jealous, mean, malicious spirits, in disreputable newspapers, and thoughtlessly copied or alluded to in other papers—which it must have cost no little patience to endure. All good people will rejoice that the libel has at length been brought before the Lord Chief Justice of England, where the lie was promptly nailed to the counter. The report of the trial, which we find in the *Orchestra*, is highly interesting, and we had hoped to copy it entire, but must abstain for want of room. The following brief abstract is from the *Transcript*:

MR. OTTO GOLDSCHMIDT, husband of Jenny Lind, has recovered damage from three English papers, that copied the silly story about him in this country, that he gambled, and had lost all his wife's earnings. In one instance the damages were placed at \$2500, and in the others at \$3750 each. It appears from the evidence that the charges made were utterly groundless; that the plaintiff had carefully settled his wife's money upon her.

Madame Goldschmidt testified that her fortune had not only been unimpaired since her marriage, but had been actually more than doubled. Her husband was addicted to no expensive tastes or habits whatever, was not a gambler, and did not even smoke, and his life was absolutely blameless, and had been so ever since their marriage. Further, she declared that they had lived together in entire concord and harmony and had never lived apart. Mr. Goldschmidt gave similar testimony.

Among the witnesses whose testimony was the strongest was the Earl of Leven and Melville. The Goldschmidts have for many years lived at Rochampton, a beautiful suburb of London, on the confines of the far-famed Richmond Park, and Lord Leven and his family, who reside at Rochampton House, have become intimate with their accomplished neighbors, who are always to be met during the summer at the fêtes with which Lady Leven—a daughter of the celebrated Wilberforce's friend, Henry Thornton, M. P., author of the world-known "Family Prayers," of which the profane have said, alluding to their enormous sale, that no prayer was ever so efficacious—entertains her friends.

We give a report of the testimony of the wife in full:

Madame Goldschmidt was then called as a witness, and examined by Mr. Pollock, and stated that she was a native of Sweden; that in 1852 she married Mr. Goldschmidt in Boston, United States; he pursued the profession of music; for some years they resided at Dresden; in 1858 they came to reside in England; in 1862 they built a house at Wimbledon, where they still resided; they had three children, the eldest of whom was at Rugby School; on their marriage her fortune was considerable, and legal arrangements were made as to it with the advice of her friends; since their marriage he had assisted her in the management of her property, "most carefully and judiciously," added Madame Goldschmidt, with emphasis; he has attended to the expenditure also, she said, "most conscientiously."

He had also employed an accountant, and from time to time he had clear information as to everything connected with her property; my property, she said, has remained intact, and we have earned more than half as much again, and the whole is under the care of my husband and my former guardian. I have had perfect freedom as to my expenditure, and, on

the other hand, Mr. Goldschmidt has never expended any money upon himself, except in the ordinary expenses for a gentleman in his position. His habits have been simple and inexpensive. His amusements and occupations have been with me and our family. His time is a good deal occupied. We have never been separated.

Mr. Pollock—Is there any ground for saying that you and he are ill-matched as husband and wife, or that your marriage has not been happy?

Mrs. Goldschmidt (in a tone of deep and tender feeling)—not in my heart. We have never lived apart. She went on to say, with emphasis, that they had suffered persecution ever since their marriage—"silent persecution," in consequence of these calumnies. She had seen (she said) Mr. Goldschmidt received everywhere as if he were a scoundrel. She stated, in conclusion, that they lived upon terms of intimacy with persons of good position, many of whom, she was happy to say, were present in court to-day.

NEW YORK, MARCH 27.—The two farewell Nilsson concerts were the only concerts of interest during the past week. They took place at Steinway Hall on Wednesday evening and Saturday afternoon. She was assisted as usual by Miss Cary, M. Vieuxtemps, Signor Brignoli, and a poor orchestra under the direction of Max Maretzek. The audience at each one was very large. It is reported here that Miss Nilsson is to remain in this country all next summer and winter, and sing in opera in the fall. Her engagement with Mr. Strakosch expires very soon.

A miscellaneous concert for the benefit of the Hahnemann Hospital took place on Saturday evening at the same hall. Miss Kellogg and several other artists appeared.

Miss Krebs's usual piano matinée did not take place last week. Pianoforte recitals are becoming very numerous, for Mr. S. B. Mills is to give three on April 8th, 15th and 22nd at the Brooklyn Athenæum.

The Brooklyn Philharmonic will play at their last concert, for the first time, a Symphony in F-sharp minor by George F. Bristow.

The Liekerkranz Society gave their fourth concert at their hall in Fourth Street last night. Mr. Von Inten and Mlle. Rosetta were the soloists, and Mendelssohn's "Hymn of Praise" was performed.

APRIL 3D.—The only concert during the week was the fifth of the Philharmonic Society, which had the following attractive programme:

Symphony in B flat.....Beethoven.
Concerto in D minor.....A. Rubinstein.
Miss Mary Krebs.
Overture "In the Highlands" Op. 7.....Gade.
Scherzo "Midsummer Night's Dream".....Mendelssohn.
Miss Krebs.
Symphonic Poem: "Tasso: lamento e trionfo".....Liszt.

Beethoven's fourth Symphony was perfectly played by the orchestra. Gade's Overture is a very fine and picturesque work, but was not as well played as the Symphony.

Liszt's "Tasso" is an uncouth, uninteresting work, full of cymbals, drums, tambourines, &c.; and why it was placed on the programme is a mystery. Mr. Bergmann deserves great credit for placing it last; for at least one-third of the audience got up and left during the intermission, before the last piece.

Rubinstein's work, though not an original, is a very interesting composition. There are three long and difficult movements. Miss Krebs played both pieces from memory. Her merits are a faultless execution and wonderful memory. Her playing of the Mendelssohn Scherzo was better than that at the Concerto; but it loses its charm when taken from the orchestra. She was recalled, each time, the second time playing a piece by Schumann.

The audience was as large as usual, notwithstanding the unpleasant state of the weather.

The next concert offers for a novelty a Symphony: "Im Walde," by Raff. M. Henri Vieuxtemps, the great violinist, will perform.

APRIL 10.—There were several concerts in New York and Brooklyn during the past week. Those in

Brooklyn, however, were much better than those in New York.

Mr. S. B. Mills gave the first of a series of three pianoforte recitals, at the Brooklyn Athenæum on Saturday afternoon. He was assisted by a large number of well known soloists. The Brooklyn Philharmonic Society gave their last concert at the Academy of Music, on Saturday evening. The programme was faulty only in its extreme length. It was as follows:

Symphony, F sharp minor.....Bristow.
Aria, from "La clemenza di Tito".....Mozart.
Miss Adelaide Phillips.
Concerto in A minor.....Schumann.
Miss Krebs.
Overture: "Leonore, No. 3".....Beethoven.
"Una Voce Poco Fa".....Rossini.
Miss Phillips.
Andante and Rondo (violin).....Vieuxtemps.
Miss Toedt.
Overture to "William Tell".....Rossini.

Mr. Bristow's Symphony is a fine work and should be heard more often. Miss Phillips and Miss Krebs fully sustained their reputations as first-class artists. Miss Toedt's playing was not particularly interesting. The overture to "William Tell" has been heard so much that it would be advisable to lay it aside for a few years. The audience was unusually large. The programme was much too long, lasting until near eleven o'clock.

Wagner's "Lohengrin" has just been produced at the Stadt Theatre, and is to be given again this week. According to newspaper accounts it met with great success.

Last night there was a concert given at Steinway Hall, for a charitable purpose, by the "Aschenbroedel-Verein." Miss Krebs played Liszt's concerto in E flat, and Mr. Wenzel Kopta a concerto in A minor (No. 8) by Spohr and a Romance in F, for the violin, by Beethoven. A large orchestra (of 100 members) played the overture to "Ruy Blas" and two minor pieces. Whatever the charitable purpose, it could not have been benefitted much, as three or four hundred persons was the most that could be got together.

J. M. W.

APRIL 17.—The concerts last week were all of a miscellaneous character. Miss Vienna Demorest, who appeared in a private concert some six weeks since, made her first appearance in public at Steinway Hall on Tuesday evening, previous to her going to Europe to study.

On Thursday and Saturday occurred the two concerts of Miss Cassie Renz, a vocalist from Philadelphia, whose voice reaches the high note of G sharp. She sang, among other pieces, the "Caro nome" from "Rigoletto," and in the quartet from the same. Miss Adelaide Phillips, Signora Leon and Ronconi, and a small, but good, orchestra under Carl Bergmann, assisted her.

The Euterpe concert which was to have taken place on the 21st inst. is postponed for two weeks.

Mr. Charles Werner (violinist) gives a concert at Association Hall to night. A large number of well-known artists and an orchestra, also appear.

The Philharmonic Society give the first rehearsal for their last concert on Friday afternoon. A new symphony, "Im Walde," by Raff, Mozart's overture to "Idomeneo," and Berlioz's overture "The Roman Carnival" will be played.

An Opera Company from Havana, with Miss Kellogg as prima donna, commence a short season of Italian opera, about May 1st, at the Academy.

Miss Nilsson has just been engaged for another one hundred nights, by Mr. Strakosch, to appear in opera, next season. It is not announced yet whether the performance will take place at the Academy or the Grand Opera House.

J. M. W.

PHILADELPHIA.—The second concert of the "Beethoven Society," organized a year ago by Carl Wolfsohn, and conducted by him, took place last Saturday evening in the Academy of Music, with a chorus of 150 voices and an orchestra of 50 instruments. The newspapers are full of praise of the performances, but complain of the programme as too long. It was as follows:

Unfinished Symphony.....Schubert.
"Song of the Spirits over the Waters." Chorus.....Hiller.
Concerto for Piano.....Mendelssohn.
Mr. Chas. H. Jarvis and orchestra.
"King of Thule." Chorus.....Taubert.
"Wanderer's Song." Chorus.....Schumann.
Concerto for Violoncello.....Goltermann.
Mr. Rudolph Hennig and orchestra.
"The Water Lily" Chorus.....Niels Gade.
"Gipsy Life." Chorus.....Schumann.
Cantata, "56th Psalm".....Mendelssohn.
Overture, "Rienzi".....Wagner.

Special Notices.

DESCRIPTIVE LIST OF THE LATEST MUSIC. Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

- Lover and the Bird. For Soprano. 4. Eb to a. *Guglielmo.* 35
Full of melody, and is an effective concert song. The "Duet" part, where the instrument imitates the bird, and the "lover" responds in similar notes, is very fine.
- Only a little Brook. Song and Cho. 2. Bb to f. *M. W. Hackleton.* 30
"Nay, 'tis but a narrow stream,
Sunshine glids the tide,
And the Easter lilies gleam
On the other side."
May be added to the list of those sweet, sunshiny songs that aid in depriving the passage "over the river" of its terror.
- I love to sing. 3. C to f. *E. L. Hime.* 30
"I love to sing,—I love to sing,
But why, I cannot tell."
May be made a degree harder or easier, by adding the small notes, or omitting the triplets. Smooth, rich and classical.
- God bless the little children. 2. C to e. *Denniker.* 30
"So winning in their helplessness,
How shines, and how fair!"
Poetry by Mary Grace Hagline, and is a genuine expression of womanly, warm-hearted love for the little ones. Sing it at home.
- Fold your arm around me, Papa. Song and Cho. 3. Bb to f. *M. Loesch.* 30
"Fold your arms around me, papa,
Lay my head upon your breast,
Darker grow the evening shadows,
And your darling long for rest."
Beautiful farewell song of a dying child.
- Some Day. 3. G to c. *H. Schoeller.* 30
"You smooth the tangles from my hair,
With gentle touch and tender care."
Words by Florence Percy. Poem and music perfectly charming.
- Row us, Row us Swift. For three Ladies Voices. 3. G to g. *Campana.* 75
"Voga, voga, marinaro,
Row us swift, O boatman, row us."
For 1st and 2nd Soprano and Alto, and has an easy swinging, rolling progression. Will be seized eagerly by seminary teachers.

Instrumental.

- Emperor William March. 2. D. *A. T. Muller.* 40
Simple and brilliant.
- Souvenir de Memoire. Waltz. 2. C. *L. H. Hatch.* 30
- Bridal Garland. Waltz. 4. Eb. *W. Keiman.* 35
- Humming Bird. 2. G. *J. W. Turner.* 30
Three very pleasing waltzes, the first and last of which will make excellent instruction pieces, while the Bridal Garland is brilliant and powerful, almost triumphal in character.
- Les Adieux Valse. 4. *Gungl.* 75
Famous set of waltzes.
- Sunrise Galop. 3. Eb. *H. L. Eddy.* 30
- Starring Galop. 3. G. *J. M. Deems.* 35
Both are light, tripping and "dance-exciting."
- Three Divertimentos. 4 hds. 4. *W. Stensdale Bennett.* 75
Have a character between organ pieces and studies, and are very ingeniously constructed. Played with spirit, will be effective.
- Little Kitty Nocturne. 3. G. *W. Busenius.* 30
Little Kitty and all her tribe are much obliged. A very sweet Nocturne.
- Home, Sweet Home. Transcription. 4. F. *Oesten.* 50
The "old sweet story" in a new and very pleasing form. Warmly commended.
- La Soothe. (The Soothing Strain.) Reverie. 4. D. *W. T. Porter.* 40
Will earn its name as a "lulling" piece, and has an unusually pretty melody.

Books.

- SYSTEM FOR BEGINNERS. In the Art of Playing upon the Pianoforte. By *Wm. Mason and E. S. Hoadley.* 3.00
These gentlemen, both accomplished teachers, have done a good thing for their brethren in the crafts. They believe in abundance of Five Finger Exercises, Runs, Scales, and the like, and furnish abundant material, with a sufficiency of pleasing "amusements." The "Accent" exercises are peculiar and very useful.

ABBREVIATIONS.—Degrees of difficulty are marked from 1 to 7. The key is marked with a capital letter, as C, B flat, &c., a small Roman letter marks the highest note, if on the staff, an italic letter the highest note, if above the staff.

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof, (about one cent for an ordinary piece of music). Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

